REMARKS

ON

SOME OBSERVATIONS

ON

Dr. BROWN'S DISSERTATION

ON

POETRY and MUSICK.

In a LETTER to the AUTHOR of the OBSERVATIONS.

LONDON,

Printed for L. DAVIS and C. REYMERS, against *Gray's-Inn-Gate, Holborn*,
Printers to the Royal Society.
MDCCLXIV.

MVSEVM
BRITAN
NICVM

REMARKS, &c.

I Addreſs the following Remarks to you, not becauſe I pretend to gueſs at your Perſon, but becauſe I think you are moſt intereſted in them; and I ſend you them plain and ſimple, without prefacing them either with Compliments or Acrimony.

I entirely agree with you in your firſt general Obſervation, (P. 2.) that of moſt, if not "all Arts "or Exertions of human Faculty, thoſe which Dr. "Brown has choſen for his Subject are moſt liable "to be influenced by a Variety of Cauſes; ſeem-"ingly moſt remote and minute, and moſt difficult "to be obſerved". But ſurely your Concluſion is not logical; "That to think, by laying down one "or a few Principles, to deduce the Progreſs of "them ſyſtematically, is parallel to *Almanack-*"*makers* foretelling the Weather." In my Opinion the preſent Queſtion is not whether they can be ſolved ſyſtematically or not, but whether Dr. B—'s Solution is juſt or groundleſs: And if

you apply this Concluſion to his Work, before you have examined it, your Determination muſt be ranked with the Judgments of thoſe Countries, where they *behead* a Man firſt and try afterwards whether he is Guilty.

Your ſecond Obſervation is of the "Unimportance of ſuch Inveſtigations, as being mere amuſing Gratifications of Curioſity." Yet if you are really in earneſt, how came you (who have affected to diſplay ſo large a Fund of Reading) to have "(*a*) employed ſo much of your Thoughts "on a *ſmall Part* of this very Subject? And "(*b*) if ever you publiſh your Thoughts," I appeal to your own Heart, in what Eſtimation you would hold the Man who ſhould tell you they were of "no Importance to Mankind, or rank "*them*, as you have done Dr. B—'s, with *Almanack-making*.

Your third Objection "of the doctorial Manner and Air of Science with which it has been "faſhionable of late to advance Conjectures;" is at leaſt not liberal. If Dr. B—'s Conjectures are falſe, it *ought* to be Triumph enough for you to prove them ſo; if on the contrary, notwithſtanding your Arguments, they prove *true*, *ought* they not to be advanced with the Confidence of Truth, by a Man who knows them *ſo*."

I entirely acquieſce in your fourth Obſervation "that, ſince Truth is the principal Purpoſe "theſe Inveſtigations can anſwer, *Miſrepreſentation*

(*a*) P. 2. (*b*) Ibid.

" or even *Error* in matter of Fact is leſs excuſable " in them than in any other Kind of Enquiry, " except in ſuch as *your's* and *mine*, where if we *miſ-repreſent* either thro' *Prejudice* or *Partiality*, or *err* in Matters of Fact when we would correct the *Errors* of others, then we are *leſs excuſable*, becauſe we are *leſs honeſt*.

So much may ſuffice for your Preliminaries; The Body of your Work remains now to be examined.

1. You ſay, " I will not take the Advantage of " the obvious Ridicule which ariſes from the " ſearching the Seeds and Principles of all the " moſt refined and tranſporting Poetry of " Greece, in the dreary Wilds of North-America (*c*)."—'Tis indeed out of the common road, for Dr. B. to carry us ſo *far* in Queſt of *Brutality*, when he might have found it ſo much nearer Home, among the old *Pelaſgi* of ancient *Greece*; who certainly were no better than the modern *Iroquois*. We know they were *Acorn-Eaters* and *Man-Eaters*:

Sylveſtres Homines, Sacer Interpreſque Deorum,
Cædibus & Victu fœdo deterruit ORPHEUS [*d*].

This is the moſt we know of them; and this we know of the modern *Iroquois* too, but then we know *a great deal more*. Now, what we know of the *modern Iroquois*, Dr. B. on the Foundation of *Analogy*, applies to the *old Pelaſgi*: He attempts

(*c*) P. 4. (*d*) Horace.

to prove by an eaſy Chain of Reaſoning, that in Caſe of a ſuppoſed Civilization of *Iroquois*, ſuch Conſequences might naturally be expected to ariſe, as did actually ariſe in *antient Greece*; and *vice verſa*, that as the *old Pelaſgi* were once in the ſame State as the *Iroquois* are now, they actually did proceed by the ſame Steps as theſe would probably do upon a ſimilar Civilization. The Argument is new I confeſs, but is not therefore to be treated with Contempt. If the Principles on which all Savage Tribes proceed are *always* ſimple, and nearly the ſame in all, making only ſome ſmall Allowance for the Difference of Soil, and Climate: If the Similarity of Cauſes and Effects be too clear and convincing to be denied; in a Word if, even where Variations of Character ariſe, they ſerve rather to illuſtrate than confound the Subject, certainly any Concluſions properly drawn from ſo amazing an Analogy, muſt fall little ſhort of Demonſtration.—The Method then of Argumentation no rational Man can object to; let us therefore ſee whether Dr. B— has ſuſtained it properly in thoſe Parts which regard ancient Greece.

You begin with a very material Point, which if once made out would overthrow Dr. B—'s Hypotheſis from the Foundation. You tell us, "It is taken for granted all along, that the Poetry "and Muſic, and Legiſlation, and Religion of Greece, "were entirely the ſpontaneous Productions of that "Climate;" but that "it is certain, the firſt Seeds

"of

" of them were imported (*e*)." You then appeal to ancient Authors, and affirm (from them) that Dr. B's Syſtem " cannot hold, ſince their *firſt Civilizers* " did certainly introduce *foreign Gods*, and *were* " *not the Object of Worſhip themſelves* (*f*).

To prove that it was otherwiſe, you cite *Herodotus*; and you ſay, " he aſſures us that the Pe- " laſgi had no more than ſome general Notion of " *a ſuperior Power* who *made* the World (*g*)."— Now, how can *You*, whoſe Work profeſſes to be built on the Pillar of *ſtrict Quotation*, how can *You* begin with ſo egregious an Untruth? In your Tranſlation you have repreſented the PELASGI (*Acorn-Eaters* and *Man-Eaters*) as *pure Theiſts*; and it ſeems it was *Orpheus* who *afterwards* debaſed them into groſs *Idolaters* (*h*). Now *Herodotus* ſays nothing of all this. He mentions not *a ſuperior Power*; but expreſsly ſays *Gods* (θεοὺς) nor does he ſpeak one Word of their *making*, but only of their *governing* the World (*i*). And is not this a palmary Argument in Proof of their having no Religion, that " they *worſhiped* " the *Gods*, who in their Opinion *governed the World*?"—Well: but it ſeems, " they knew no " Name for any Divinity; the Names of their " Gods were brought from Egypt; and if their " Gods had been their own Chiefs, *their* Names " would have been better remembered than

(*e*) P. 4. (*f*) P. 5. (*g*) P. 6. (*h*) Euterpe, 1. 52. (*i*) P. 6.

" any Thing elſe (*k*)." Here, I confeſs with Pleaſure, is ſome Appearance of good Reaſoning.

But to ſet this Matter in its true Light; and acquaint you whence it probably came to paſs, that the *ſavage Pelaſgi* had no Names for their Gods, I muſt (in Imitation of Dr. B.) carry you once more among your new Acquaintances, the Savages of America.—You muſt know, then, that the ſavage Tribes ſeldom retain the *particular Name* of the *Chieftain* whom they *deify* and *worſhip*: and the Reaſon of this is, becauſe he generally *loſes* it even *before he dies*. When he is exalted to the Rank of *Chief*, his former Name is commonly dropped, and a new Appellation is given him, ſuited to the Station he is raiſed to; This Title (rather than Name) is generally that of *Father*, *Senior*, or *Sun* of the Tribe. In Proof of this I might refer you to all the Writers on the Manners of ſavage Tribes: On this Subject, however, LAFITAU and the *Lettres Edifiantes*, will give you ample Satisfaction. Under this State of Things, the ſavage Tribes offer Sacrifice, conſult Oracles, and perform the general Acts of a native Religion. This, then, ſeems to have been the idolatrous State of the old Pelaſgi: They probably worſhipped their firſt ſavage Chieftains; for it is clear, on the Evidence of *Herodotus* himſelf, that they offered *Sacrifice* to their Gods, and *conſulted* the *Oracle* of *Dodona*, whe-

(*k*) P. 6.

ther

ther they ſhould give the *Egyptian Names* to *their own Deities* (*l*): two Circumſtances which prove even to Demonſtration, that they had Deities before the Time of Orpheus.

You will ſay, "what then did Orpheus introduce, if he introduced not the Gods of Greece?" Why, Herodotus tells us, as plain as Words can tell us: He introduced *Myſteries* (τελεται): and that he might diſtinguiſh the native Gods whom he found already eſtabliſhed by a general Worſhip, he appropriated particular Rites to each; and to this End, very properly diſtinguiſhed each God by a particular Appellation. But ſure, never was Critic ſo unlucky in his Remarks as You: For it has been made appear by a learned Writer, that theſe τελεται, theſe very *Myſteries* which ORPHEUS introduced to Greece, were ſo far from being the *Beginnings* of *Heroe Worſhip*, that they were intended as a *Detection* (to the *initiated*) of the *Errors* of *pre-eſtabliſhed Polytheiſm* (*m*).

It appears then, that the *oldeſt Gods* of Greece were ſtrictly *native*: I ſhall now prove that they were the *Chiefs* and *firſt Civilizers* of the ſavage Inhabitants. That they were ſuch, is evident from the Teſtimony of ſeveral ancient Authors, founded on the Traditions of the Country, which are the only original Evidences that can be obtained in a Caſe of this Nature.—The firſt and chief of theſe was He, to whom *Orpheus* (it ſeems) gave

(*l*) Herod. ib. (*m*) Div. Leg. of Moſes, B. ii. Sect. 4.

the Name of JUPITER. This old Chieftain was born in Crete: and was brought young by his Mother into Greece [*n*]. He conquered the *Titans* (probably another Tribe of Savages, at Enmity with the *Pelaſgi*) and civilized the Inhabitants of the Country which he ſubdued [*o*]. After he had vanquiſhed the *Titans*, he is ſaid by ſome Authors to have inſtituted the Olympian Games, in Commemoration of his Victory [*p*].

Another of theſe moſt ancient Gods of Greece, to whom ORPHEUS gave the Name of APOLLO, was a Chief who killed the Serpent *Python*, and the Tyrant *Titius*; taught the Inhabitants of Greece the Uſe of the Fruits of the Earth, and civilized the Inhabitants of ſeveral Diſtricts [*q*].

Two more of theſe ancient Gods of Greece, were the famed Brothers, CASTOR and POLLUX. They were Natives of the little Iſle of *Pephnos* near *Meſſene* [*r*]; and taught the Lacedemonians the Arts of Dancing and of War [*s*].

Now theſe *four* are the very *ancient Gods* whom Dr. B. has ſingled out, as being delivered down to Poſterity under the Characters of Muſicians, Singers, and Dancers. All of them Chiefs and Civilizers of ancient Greece, in ſome Department or other of Legiſlation.

But he might have added ſeveral more. Of this Claſs was MERCURY. He was born in

(*n*) Strabo, l. x. (*o*) Diodorus, l. iii. (*p*) Pauſanias, l. v. (*q*) Strabo, l. ix. (*r*) Pauſanias, l. (*s*) Lucian. de Saltatione.

Greece

Greece [*t*]; was the *Inventor* of the *Lyre*; and is ſaid to have been deified for this Invention [*u*].

Another Deification I muſt not paſs over: You have led me to it yourſelf: It is that of BACCHUS; whoſe Love of Wine, Dance, and Muſic, is too well known to need a Comment. You ſpeak of his Myſteries, as being not of Grecian but foreign Original; and thence you conclude, that the God himſelf was ſo. I need hardly bid you turn back to the preceding Pages, to put you in Mind how inconcluſive this Argument is. The *old Chieftain* himſelf was a Civilizer of *Greece*, tho' his *Myſteries* (introduced by ORPHEUS) were *Egyptian*. You will demand a Proof of the God being a Civilizer of Greece. Take the following Account, then; which unfortunately contains as ample a Confutation of all you have advanced on this Subject, as any Heart can wiſh. "PHILO-"NIDES informs us, that the Vine having been "tranſplated from the Borders of the *Red Sea* "into *Greece*, by BACCHUS;—the Greeks, when "the unmixed Wine is brought to Table at Sup-"per, invoke the good Genius or God, honouring "(or worſhipping) the Power who invented it: "This God is BACCHUS [*x*]."

Thus, your capital Objection to Dr. B's Syſtem ſeems abſolutely untenable, and void of all Foundation.

(*t*) Pauſanias Arcad. (*u*) Eliac. (*x*) Athen. Deip. l. xv.

3. You

3. You proceed, next, to object againſt his Account of the Origin of *poetic Numbers* [*y*]: What you have advanced on this Subject, I ſhall only ſtile an Inſtance of your *Power of Repreſentation.*—You confound the Origin of *Poetry* with the Origin of *mere Rythm*; nor perhaps is it neceſſary that a mere Critic ſhould know the Difference.—You repreſent Savages, in their loweſt State of Nature, to have no Leiſure for Amuſement; when, if you will *read*, you will *find*, they have *more* Leiſure than any *civilized* Nations:—You charge Dr. B. with repreſenting them as going formally to Work, with an *a-priori Notion* of Harmony and Meaſure, to adapt their Words to Muſic; when in Reality he tells you from *Lafitau*, that they dance and ſing, and join their Words to their Muſic as well as they can; and to this End, that they "even retrench and "ſtrike off ſome Syllables from their Words," that they "may tally better with their Dance "and Muſic; and hence the natural Origin of "Rythm or Numbers"—You own that the Dance *cannot be totally without Meaſure*; and yet you deny its Tendency to produce a *correſpondent Meaſure* in the *annexed Words*:—You ſay that violent Emotions of the Mind naturally produce harmonious Periods, yet though you are very angry through your whole Work, you never produce one harmonious Period.———Such

(*y*) P. 8, 9, 13, &c.

are

are the Materials of this Article, which I ſhall leave to the Reader's Contemplations.

4. But you have not yet done with the old Deities of Greece: You ſay you remember a "Paſ-"ſage of ARISTOTLE full in the Teeth of Dr. "B's Syſtem: wherein it is obſerved, that "the "Poets never repreſent Jupiter ſinging [z]." Truly, neither does Dr. B. for he only ſays (on the Authority of a very old Poet) that "*Jupiter* "danced." 'Tis a little hard upon the Father of Gods and Men, thus to tie him Hand and Foot becauſe he wanted an *Ear*, or happened to be *hoarſe*: and becauſe he did not *ſing*, that you won't let him *dance* neither. Good Sir, be a little more ingenuous in your Application of ancient Authors.

But you affirm, that "Arctinus mentions Ju-"piter's Dancing as a Thing *unuſual* [a]." Now, why did not you refer to the Paſſage in Athenæus which you here allude to? Was it for Fear the Reader might conſult it?—With ſome Trouble I have found it; and am ſorry to ſay, I have detected you in what an illiberal Critic would call a downright Falſehood. The following is a literal Tranſlation of the Paſſage. "*Eumelus* "or *Arctinus* the Corinthian ſomewhere intro-"duces Jupiter dancing; ſaying, "Among them "danced the Sire of Gods and Men [b]." Not a Syllable occurs here, on its being either an *uſual* or *unuſual Thing*.

(z) P. 14. (a) Ib. (b) Deip. l. i.

But

But it ſeems, "the Character of the Poet "ſhould be aſcertained whether ſerious or bur-"leſque, &c. before any thing concerning the "whole Syſtem of Grecian Religion be deter-"mined by one Quotation at Second-hand from "him [*c*]."—You are a notable Logician.——But it happens, that the Proof of Dr. B's Syſtem does not depend upon this one Quotation: he has (in the Courſe of his Diſſertation) given twenty more, which are generally corroborative of This.

5. You next come to conſider Dr. B's Account of the Origin of Poetic Hiſtory: You charge Dr. B. with miſquoting and miſrepreſenting the Author of the Life of Homer, in order to bring him to his own Purpoſe [*d*]. But in reality, all that Dr. B. has done, is to expreſs that *properly*, which the Author of the Life of Homer had expreſſed *improperly*: Both their Expreſſions imply the ſame Thing. You farther charge Dr. B. indeed, with "turning *Spaniſh* Works into *Arabic* "ones [*e*]." Now theſe Spaniſh Fragments are indeed Arabic by Deſcent; and this is evidently Dr. B's Meaning. But You, I find, being ignorant of their Original, did not comprehend his Meaning.

6. On the Subject of "ancient Laws being "written in Verſe," you ſay, "the Actions of "their Gods and Heroes were ſuch as could not

(*c*) P. 14. (*d*) P. 15. (*e*) P. 16.

"be

" be a Foundation for moral Exhortations to Imi-
" tation [*f*]." Here, I ſuſpect, that inſtead of putting *yourſelf* in the Place of the *Savages*, you have put the *Savages* in *your Place*. Certainly, to a *modern Engliſhman*, the Actions of their Gods and Heroes could never have ſeemed a worthy Model for Imitation: Yet to an ancient ſavage Greek (an Acorn-Eater, and a Man-Eater), they might very well paſs for ſuch. " Plunder and " Revenge (as you obſerve [*g*]) being what the " Savage chiefly values," an Exhortation to this Purpoſe would naturally be included in the Song-Feaſt.———

7. You ſay, " I would fain know why the " Doctor ſhould ſuppoſe the Practice of *religious* " *Dance* and *Song* to have *neceſſarily ariſen* from " a *falſe Religion*, which, as he himſelf takes No-" tice, made a Part of the *true* [*h*]." But where has the Doctor aſſerted, that they *neceſſarily aroſe*? That they *naturally* aroſe both among *Pagans* and *Jews*, he has made it very evident. Now, why ſhould we have Recourſe to a pedantic Principle of *Imitation*, void of Evidence, for a Practice which manifeſtly ariſes from *Nature*? I expect, you will prove in your next Work, that all *Pagans* learnt of the *Jews*, how to beget Children, and eat their Victuals.

8. You now come to the old poetic Oracles of GREECE: So far as the Affair of mere Reaſoning

(*f*) P. 16. (*g*) P. 13. (*h*) P. 17.

is

is concerned, I ſhall again leave you to the natural Penetration of the Reader. With Reſpect to the literary Part of the Argument, I at length give you Joy of a ſmall Diſcovery: for you have detected Dr. B. in calling an ancient Prieſteſs of Apollo by the Name of PHEMONOE inſtead of HEROPHILE. I wiſh you had been as ſucceſsful in your next Attack.

For the main Point worth contending for an this Subject is, "Whether the ancient Pythian "Oracles were the Effect of Enthuſiaſm." To prove that they were not, you bring a Story from Homer, who tells us of a wonderful Feat of APOLLO, who 1ſt changed himſelf into a Dolphin; 2dly, drove the Cretan Voyagers from their Courſe at Sea; 3dly, appeared to them (Qu. in his own Shape, or the Dolphin's?) and told them, they were to be his Sacrificers; 4thly, that the poor Fellows being hungry, he aſſured them, they need not fear for a Subſiſtence; for that he could foretel, they ſhould live comfortably on the Sacrifices: on which, they believed him, and became his Prieſts.—Now, on this curious and authentic Trait of Hiſtory, which you call *rational* and *probable*, you found the Riſe of the Delphic Oracle. Believe your Creed who may, I ſhall not endeavour to ſhake his Faith: But in Reſpect to thoſe who may think that any thing can poſſibly be fabulous which comes from that moſt *ſcrupulous* and *true Hiſtorian, Old* HOMER, I can only ſet againſt him the weak Authority of that poetical

tical and lying Romancer, DIODORUS the *Sicilian*. Now this Author tells us, in the moſt expreſs Terms, that "the Riſe of this famed Oracle was "from Enthuſiaſm: That the firſt Diviners being "ſeized with this, began to prophecy, and were "agitated with *wild and frantic Geſtures*, which "were ſo violent, that many of them leapt into "the deep Cleft of the Earth, near the Place "where now the Temple of Delphi ſtands: And "that in Proceſs of Time, the Diviner or Pythia, "was *confined* to the *Tripos*, as the Means of *pre-* "*venting* the *like* fatal *Conſequences* (*i*)." This whole Account confirms all that Dr. B. has advanced concerning the Origin of the old poetic Oracles of GREECE: it overturns all the Objections you have muſtered on this Subject: And as to the illiberal Miſrepreſentations of Dr. B's Method of Reaſoning, which cloſe your Argument, I am quite aſhamed of them, and might give you for Anſwer, a Maxim of your own; "that a Buffoon always places Things in that "Light which is moſt advantageous to his Satire (*k*)."

9. On the Subject of the Greek Melody, you "ſay, "you have little to object:" and for the ſame Reaſon, perhaps, I have nothing to object; and I fear the Reaſon is, becauſe we do not underſtand it.—However, you are even with him in the next Paragraph; in which you prove your-

(*i*) Diodorus, l. 16. (*k*) P. 35.

ſelf

ſelf a greater Adept in Proſody, not only than Dr. B. but even than the learned *Voſſius* himſelf? And here you have laid hold of a fair Opportunity of expoſing Dr. B. for *another Man's Ignorance* at leaſt, if *not* for *his own.* On this important Head, therefore I will lay down a Brace of Maxims, built on your moſt ingenious Criticiſm, which I defy him and all his Adherents to overturn. 1. That a Writer is anſwerable for any incidental Error of the Author whom he quotes, though it be not eſſential to his Subject. 2. That though the Author who *made* a trifling Miſtake may be a Man of *Senſe* and *Learning*, yet he who *paſſes* it unnoticed *muſt* be an *ignorant Blockhead.*

10. You own that "the Power of the Greek "Melody is juſtly attributed by Dr. B. to the "*Power of Aſſociation* (*l*)."—"*But*,"—Ay, right or wrong, there muſt be a *but*—"But this is in "Effect owning, that it is in a great Meaſure un-"accountable (*m*)." Let us ſee, now, how this Argument ſtands.—If we know that it is *juſtly* attributed to *Aſſociation*, then ſurely we know what *Aſſociation* means; and if ſo, then, I apprehend, it is clearly *accounted for.*—Had I not been tolerably acquainted with you before I arrived at this logical Paragraph, I ſhould have wondered to hear a Man *ſaying* and *unſaying* the *ſame* thing

(*l*) P. 39. (*m*) Ib.

at

at a Breath.—Well; but we will paſs over this as one of thoſe Propoſitions you ſpeak of, which are *neither true* nor *falſe*. We will ſuppoſe, that all you mean to aſſert is only what follows; "that "their *particular Aſſociations* being *unknown*, the "*particular* Nature of their *Melody* (which aroſe "from *theſe Aſſociations*) muſt be *unknown like-* "*wiſe*."—This is a Propoſition which has both Senſe and Truth in it: *But then*, unluckily for you, it is the very thing that Dr. B. aſſerts: For he tells you, even again and again, that notwithſtanding all the Pretences of your whole critical Fraternity, we know nothing particular about the Matter.

11. But now you haſten into the midſt of things; and, to confeſs the Truth, take ſuch Strides in Abſurdity, that it requires ſome Pains to follow you.—Dr. B. ſays, "Their Songs were "of a legiſlative Caſt, and being drawn chiefly "from the Fables or Hiſtory of their own Coun- "try, contained the eſſential Parts of their reli- "gious, political, and moral Syſtems."——This it ſeems you cannot *digeſt*; and yet, I fear, you will be compelled to *ſwallow* it.—

Firſt, you acknowledge, that the Songs of *Orpheus* and *Amphion* were of this *legiſlative Caſt*: that "they employed them to perſwade the "Savages to live together ſociably, and with- "out injuring each other, and to worſhip the

"Gods (*n*)." So far we go together.—"But "as ſoon as the Conveniencies of Life began to "abound, they began to ſeek *Amuſement*; and "then, it is in the Light of pleaſing and charm-"ing, not ſage or uſeful, we find them conſider-"ed (*o*)." Now, with all due Deference to the contrary Opinion and Practice of a learned Critic, who lards his Sentences with Scraps of Greek, may not a Work be at once *pleaſing* and *inſtructive*? Or to expreſs myſelf in a Way more ſuitable to the Taſte of certain Writers (becauſe leſs intelligible to Half their Readers) may not the *Utile* and the *Dulce* be joined together? As a full Proof, that this was the Fact in the Poems of the ancient Greeks, I need only refer to what Dr. B. has quoted from Plato (*p*). There it appears at large, that the Poems of their Bards were taught to their Children, as the *Foundation* both of their *Opinions* and their *Manners*. And the very Reaſon is aſſigned by Plato *why* this Method of *Inſtruction* was *uſed*, "Becauſe the *youthful* Mind is "*not apt* to attend to *ſerious* Study, therefore the "*pleaſing Vehicle* of *Song* is to be adminiſtered."

But you urge further, "that the Bard's "Profeſſion was not of that Dignity, which Dr. "B. aſcribes to it;" "and as for his ranking the "Bard next to *Kings*, I can quote him two Paſ-"ſages where he is ranked with *Carpenters* (*q*)."

(*n*) P. 26. (*o*) Ib. (*p*) Diſſert. Sect. v. Art 12. (*q*) P. 29.

—You

—You might have saved yourself the Trouble: because Dr. B. himself has produced an Instance from another Country, (*Ireland*,) where the Bards had thought proper to rank themselves with *Thieves* and *Robbers* (r). Yet in this very Country, there had been a time, when they were ranked with *Kings* and *Gods* (s). This shrewd Observation, therefore, arises only from your being unfairly carried off your Ground, and obliged to talk on a Subject you are not acquainted with. You suppose the Dignity of the Bard's Character to have been always *stationary* and *the same*, whereas indeed, it appears from Dr. B's Work, that it was generally *fluctuating*, according to the accidental Changes in Civilization, Arts, and Manners.

Again, you say, "Had Homer's Work been "*legislative*, his Business would have been to "deliver a *more perfect* and *improved* System in "each Kind (t)." How do you know that? Has Homer himself told you so? Upon what Authority do you make Homer *wiser* than he *was*, and *wiser* than the *Times* had *made him*? "He painted what he saw and believed (says "Dr. B.) and painted truly: the Fault lay in "the Opinions and Manners of the Times: In "the Defects of an early and barbarous Legisla"tion, which had but half-civilized Mankind (u)."

(r) Dissert. p. 163. (s) Ibid. p. 161. (t) P. 29. (u) Dissert. p. 82.

But now, after having granted, that Homer *did not* deliver a perfect and improved Syſtem of Doctrines, you proceed (like a profound Philoſopher) to prove that he *did* (*x*). Your Argumentation on this Head I ſhall leave to the natural and common Senſe of the Reader; only adding this Remark, that Homer's Fables were ſuch a Picture of Life and Morals, as *Plato* (in a more refined Period) thought proper to baniſh from his Republic, leſt they ſhould *deſtroy all good Morals*.—Dr. B. has particularized ſome of the Chief of them, which ſufficiently juſtify *Plato's* Cenſure (*y*).

You next proceed to *Pindar*: and here, when I found you allowed that "the poetic Songs *muſt* "abound with Reflections on what was laudable, or "the contrary; and with Pictures and Recom-"mendations of what that Age and Nation re-"puted *Virtue*;" and alſo that "Fables built "on the current Traditions, at once ſtruck the "Imagination, ſoothed the Vanity, and excited "the awful Reſpect of the Hearers (*a*)."—Now, ſaid I, we are happily agreed: But ſee the Vanity of human Hopes! In the very next Line we are all broke to Pieces. For it ſeems "Pin-"dar's intermixed Fables were ſo far from being

(*x*) P. 29, 30. (*y*) Differt. p. 81. (*a*) P. 32.

"neceſſary

"neceſſary to his Odes, that in his firſt Ode he "wrote without mixing Fables at all, until an "elder and more experienced Artiſt, *Corinna*, told "him how *neceſſary they were* [*b*]."—I durſt hold an even Wager, that this ſame *Corinna* was a ſenſible old Woman: You ſee, ſhe was inſtructing a young Greek Divine in the Art of Preaching: You tell us too, that "he followed her Advice." Marry, and with good Reaſon: for it appears, from Dr. B's Diſſertation, as well as Corinna's Advice, that Fables were regarded as an eſſential Part of the Performance (*c*).

Your ſubſequent Remark is a downright Triumph. For here you prove irrefragably, that Dr. B. has called Pindar's Chair, a Chair of *Gold*; when in Reality, it was only a Chair of *Iron*. This is the ſecond Error you have luckily hit; by which you have more than made good the ancient Proverb, that "once a blind "Man killed a Batt." I cannot conceive how Dr. B. will bring himſelf off here; unleſs he ſhould perverſely affirm, that he ſpeaks metaphorically; and calls Pindar's a Chair of *Gold*, in the ſame Manner, as if he were to ſpeak of the Chair in which certain modern Critics ſit and write, he would call it a Chair of *Lead*.

(*b*) Ib. (*c*) Diſſert. p. 83, 84.

You go on: "The three Greek Tragedians, "ſays the Doctor, are the laſt of this illuſtrious "Catalogue of legiſlative Bards."—"Wo is "me!"—For "in the moſt private Converſations "I have had, they never gave me a Hint of their "being Legiſlators, or legiſlative Writers (*d*)." No Wonder they never whiſpered the Secret to You, who ſeem only to have been counting your Fingers, and ſcanning Verſes. If they had whiſpered any thing to you, I think I can gueſs what it would have been. But you have ſet me an Example of Politeneſs; and therefore, notwithſtanding all the friendly Freedoms I take with you, I will not ſo much as hint, what it was the Reeds whiſpered to *Midas*.—Yet you allow that "they hold forth the leading Principles of the "Greek Religion, Polity, and Morals; and their "Subjects are the Grecian Gods and Heroes (*e*)." Here then you ſeem to carry about you more Truth than you are aware of. You remember what grave Creature it was that formerly *carried the Myſteries*, and yet was *never the wiſer*: But I make no ill-natured Applications.

But Solon (you ſay) does not ſeem to have "had that high Idea of *the tragic Writers*, as *uſe-"ful Servants of the State* (*f*)." What Tragic Writers? The three that Dr. B. ſpeaks of? Solon was dead long before they exiſted. You ſhall take your Choice, whether you will have

(*d*) P. 33, 34. (*e*) P. 33, 34. (*f*) Ib.

this

this ſet down to the Account of your *Learning* or your *Modeſty*.—But "Plutarch informs us, "that he expreſſed a great Diſlike of their Art, "in the Practice of Theſpis (*g*)." True; he did ſo: And you tell us yourſelf, in another Place, what it was that Solon diſliked: It was "the *new* "*Circumſtance* of *dramatic Repreſentation* (*h*)." But this was not the Place for you to bring that Circumſtance into View; becauſe it would have unmaſked your Battery. Solon was alarmed at a a Change in their poetic and muſical Conteſts, which hitherto had maintained their *ſimpler Form*; and it was probably his high Idea of their *preeſtabliſhed Utility*, which induced him ſo ſeverely to cenſure this *Innovation*. Thus, in the End, this Affair of Solon and Theſpis tends to confirm Dr. B's Opinion, rather than to confute it.

But now you ſuddenly come round, and become quite good-humoured; nay you are willing to lend Dr. B. a Lift; and produce a Paſſage which tends to the Confirmation of his Syſtem (*i*); For you tell us, "Euripides himſelf is introduced, "affirming that the Reaſon why Poets are to be "honoured is for their *Ingenuity*, *ſalutary Admo-* "*nitions*, and *bettering* their Fellow-Citizens." This is a Method of Confutation altogether new, and very ingenious: To confirm an Adverſary's Syſtem by Proofs which he himſelf was ig-

(*g*) P. 34. (*h*) P. 47. (*i*) P. 34, 35.

norant of; and thus to demonſtrate your Superiority.

And now to cloſe this Article in your own Manner, I will alſo produce ſome additional Evidences in Favour of Dr. B's Syſtem; and then I think we ſhall have *humbled* him ſufficiently between us.

The Doctor muſt know then (for to be ſure if he *had known* it, he would have *ſaid* it) that in the ancient Times of Greece, there was no other *Code*, either *religious*, *moral*, or *political*, but the Songs of their Bards. If there was even one let Dr. B. produce it at his Peril. Theſe Songs or Poems, then, were indeed the great *Repoſitory* of their *Principles*: having no *real Revelation* or *Guide* from *Heaven*, they took up with the *beſt they could find*; and hence laid hold of the *Examples* of their fabulous *Gods* and *Heroes*, as the Means of *fixing* the *fluctuating Principles* of their reſpective Societies by a certain *Standard*, however *defective*. Theſe Songs, therefore, may, on this Foundation, be properly ſtiled *legiſlative*, becauſe they actually ſtood in the Place of *Law*.

In farther Proof of this, I will give Dr. B. two or three Authorities. "Heſiod and Homer (ſays "Herodotus) were they who formed a Theogony "for the Greeks, giving Names to their Gods, "and fixing their Shapes or Figures (*k*)." As a

(*k*) Herod. Euterpe.

Conſequence

Conſequence of this, a reſpectable Modern tells us, that "the Writings of Homer became the "*Standard* of *private Belief*, and the *grand Di-* "*rectory* of *public Worſhip* (*l*)."—Another learned Modern expreſſes himſelf in ſtill ſtronger Terms. For ſpeaking of the ancient Greeks, he affirms that "Homer was their *Bible*: and what- "ſoever was not *read therein*, nor could be ex- "preſsly *proved thereby*, paſſed with them for *apo-* "*cryphal* (*m*)." Again, He calls Homer and Heſiod "the popular and only *authorized Books of* "*Divinity* amongſt the Greeks; which aſſign the "*Names*, the *Attributes*, and the *Form*, to each God (*n*)." How it happened, that theſe Fables which were ſwallowed in Times of Ignorance, came to be eſtabliſhed in a more knowing Age, this learned Perſon likewiſe informs us. "The "great Poets of Greece, who had *moſt contributed* "to *refine* the *public Taſte* and *Manners*, and "were now grown into a Kind of *ſacred Autho-* "*rity*, had *ſanctified* theſe ſilly Tales in their "Writings, which Time had now conſigned to "Immortality (*o*)."

Now all theſe Authorities, every one of them tending to confirm his Syſtem, Dr. B. hath ignorantly omitted; and (with *an a-priori Notion*, as

(*l*) Life of Homer, p. 174. (*m*) Div. Leg. of Moſes, Vol. ii. Part i. p. 52. (*n*) Ib. P. 259. (*o*) Ib. Vol. i. Part ii. P. 303.

you

you elegantly ſtile it) has pretended to be *wiſer* than his Neighbours, and gone about to prove with the moſt conſummate Arrogance that it *muſt* be ſo; and that from the *natural Progreſſion* of *ſavage* Manners, it *could not* be *otherwiſe*.

Having thus ſufficiently humbled Dr. B. by bringing Arguments in his Favour which he knew nothing of; we will now take Leave of this Article, and proceed to Number

12. You preface your Criticiſms on this Article, by ſtiling them "looſe Obſervations (*p*);" which we muſt take without much "Order, for you have "not Time enough to methodize them."—And yet you have been a whole Year in throwing up your Crudities.

Your firſt looſe Obſervation on the 12th Article is this; "that although the Greeks regarded "Muſic as a neceſſary Part of a liberal Educa-"tion, yet this only implies that it was an Accom-"pliſhment parallel to *Dancing* in preſent "Times:" and in Proof of this, you add, that "one (modern) Author intitles his Book on the "Subject, *the Rudiments of genteel Education* (*q*)." I could have furniſhed you with an Inſtance ſtill more to your Purpoſe, of a Dancing Maſter who writ a Treatiſe to prove, that all the Vices of the preſent Age are owing to the *Neglect* of *Dancing*. —You go on: "Even the abſtracted Locke and

(*p*) P. 35. (*q*) P. 35, 36.

"Rouſſeau

" Rouſſeau inſiſt on it, in their Treatiſes on Edu-
" cation.—May we not then conjecture, the Caſes
" were in ſome Meaſure alike (*r*) ?" Truly, we might conjecture as we pleaſed, if the clear Evidence of Antiquity was not againſt us. But *unluckily* again, Dr. B. has proved from various ancient Authors, that their Poems were the *Bible* of ancient Greece: that theſe Poems were *ſung*, both in *public* and *private*; and not only ſo, but that their Children were taught to ſing them to the Lyre, as the very firſt Foundation of a virtuous Education (*t*). He has proved that all this was done, even before they learnt the *gymnaſtic Arts*: And *theſe* (if you had been properly converſant with ancient Manners) were what you would have compared to modern *dancing*. " *Mu-*
" *ſic* (ſays Plato, in a Paſſage quoted by Dr. B.)
" relates to the *Mind*, the *Gymnaſtic* to the Im-
" provement of the *Body* (*u*)."

Well: But " Plato gives Notice, that when he
" ſpeaks of Muſic, he includes the Subject, Words,
" or Song; and by the Paſſage quoted from the
" Alcibiades it appears, that this was not
" the popular Senſe (*x*)." Very true, but very conſiſtent with, nay corroborative of, all that Dr. B. has ſaid. He has obſerved, that in the Time of Plato, the *Separation* of Poetry and

(*r*) Ib. (*t*) Differt. Sect. v. Art. 12. p. 86, &c.
(*u*) Differt. Sect. v. Art. 12. p. 86, &c. (*x*) P. 37.

Muſic

Muſic had *commenced*: Therefore it was proper and natural in Plato, to explain himſelf *particularly*, whenever he writ on this Subject; and to inform his Readers that he ſpoke of Muſic in the *ancient* Senſe, and not in the *new*. In his Alcibiades too, he writ altogether according to Character: For it was natural for Alcibiades (a young Debauché) to adopt the *new* Senſe, and for Socrates to put him in Mind of the *old*.

You next charge Dr. B. with writing in that Stile which "is neither true nor falſe, becauſe he "has not preciſely fixed the Point which ſeparates "what he calls the *early* from the *late* Periods of "Antiquity, with regard to the Uſe of Muſic "merely inſtrumental (*y*)." In this Point you not a little reſemble an honeſt Lawyer at the Bar, who was examining a Witneſs to a Fact: The Witneſs ſaid, it happened between Nine and Ten in the Morning. "Was it at five "Minutes, or ten Minutes, or a Quarter, or Half, "or three Quarters after Nine?" ſaid the honeſt Lawyer. The Witneſs declaring he could not fix it to a few Minutes, the Man of Logic turned about to the Jury, and ſaid, "Now "Gentlemen, I hope you are convinced that the "Fellow talks in a Stile that is neither true "nor falſe, and that he knows nothing of the "Matter."

(*y*) Ib.

But

But it ſeems, you have at length diſcovered a Paſſage, "where Dr. B. ſpeaks of a particular Pe-"riod as an early one, in which I will prove that "a Separation had taken Place. In a Paſſage "from Strabo, he ſpeaks of ſomething done after "the Criſſæan War, as done in ancient Times "(y)." Dr. B. ſays no ſuch Thing: Pray, examine his Book once again: He ſays exactly what Strabo ſays: but *unluckily*, you underſtand neither Dr. B. nor Strabo. That Author ſays, "that in "ancient Times, there was a Conteſt of Muſici-"ans:" and then he tells us farther "that *this* "was *eſtabliſhed* at Delphi, after the Criſſæan "War." This Dr. B. tranſlates literally from Strabo (z), who manifeſtly ſpeaks of two diſtinct Periods; but the firſt of theſe happening to lie beyond the Depth of your chronological Plummet, you have learnedly jumbled them into one. The ancient Times that Dr. B. (after Strabo) ſpeaks of here, were the Times of Apollo, and his immediate Followers.—But of this you will hear more in due Time.

However, an early Period you are reſolved to find, though it make never ſo much againſt you. "If this ſhould not ſatisfy the Doctor; Pauſanias, "in his Hiſtory of the Pythian Contentions, will "tell him of one Eleutheres, whom he mentions "before Heſiod, that gained the Prize for *mere*

(y) Ib. (z) Differt. p. 107.

Execution,

" *Execution*, ſinging a Compoſition *not his own*. " He will tell him likewiſe, that Heſiod did not " play on the Harp; ſo that there was a Sepa- " ration of the Poet's and Muſician's Character " very early (*a*)."—Certain Stars there are, which ray out *Light*; and others I have read of in a pro- found Author, which are ſaid to ray out *Darkneſs*. Of this latter Kind is the Paragraph before us, which in this Senſe may be ſtiled of the *firſt Magnitude*. It requires no common Genius for Abſurdity, to crowd ſo much of it into ſo ſmall a Compaſs, as you have put into this ſhort Para- graph. The Point in Queſtion is, whether at this early Period, there was an *allowed Separation* of *vocal* and *inſtrumental* Muſic, in the public Con- teſts? Dr. B. affirms there was not; and You bring this Paſſage to prove that there was. Now whoever will look into Pauſanias, will find from this very Paſſage, 1ſt, that Eleutheres, becauſe he *could join* the *vocal* with *inſtrumental* Muſic, was allowed to *ſing* the Compoſition of *another*; and Heſiod, becauſe *he could not join them*, was not allowed to *ſing his own* (*b*). His not being able to join the *vocal* and *inſtrumental* Melody was regarded as ſuch a Defect in this Poet, as all his eminent Talents could not make up for. Thus the very Paſſage which you bring in Confutation of Dr. B's Syſtem, when *fairly* and *honeſtly* given

(*a*) P. 39. (*b*) Pauſanias, Phoc.

to the Reader, is a collateral Proof of the Truth of all he has ſaid on the Subject.

Theſe Cavils ariſe manifeſtly from your *Power of Repreſentation.* The next, to give You your *Due*, is chiefly the Effect of pure Ignorance. This relates to the ſecond Inſtance which Dr. B. has alledged, concerning the Power of ancient Muſic: On this You obſerve, "that the Inſtrument in Queſtion was the *Flute*, both Quintilian and Iamblicus agree: and how the moſt able Muſician could *play* on this Inſtrument and *ſing* too, I do not well conceive, except it could be proved, that the αυλος was that truly reſpectable and ancient Inſtrument the Scottiſh Bagpipe (*c*)." Right ſorry I am, to lie under a Neceſſity of expoſing the *Errors* of a *learned Critic*, who piques himſelf on a Familiarity with all ancient Authors.—Now, that the Inſtrument was the αυλος or *Tibia*, theſe Authors do both agree. But did they agree to give *you* Leave to *tranſlate* or *transform* it into a *Flute?* A *Pipe*, if you pleaſe: But the Name and Faſhion of a *Flute* are ſo *connected* in the Idea of a Modern, that by this Tranſition you carry your Cauſe at once, even before your Argument comes on. Every *Flute* is indeed a *Pipe*; but every *Pipe* is not a *Flute*. And here lies the whole Myſtery of the Matter. For in the firſt Place, you will ſee, from the Paſſage

(*c*) P. 41.

you

you have quoted from Pauſanias, that Echembrotus gained the Prize at the Pythian Games for *ſinging and playing on the Pipe*; "There was "the Song to the Harp, as formerly; there "was the *Song to the Pipe*; and there was the "Pipe itſelf, without Song. Cephalon won the "Prize among thoſe who ſung and played on the "Harp; Echembrotus, among thoſe who *ſung* and "*played on the Pipe*; Sacadas, among thoſe who "played on the Pipe only (*e*)."—That the ſame Perſon *ſung* and *played* on the *Pipe*, is evident; 1ſt, from the Greek Name, αυλωδος, which is *compound*, and implies *both*: 2dly, from the Circumſtance recorded of Heſiod, that he was not admitted to the Pythian Conteſt, becauſe he could not both *ſing* and *play*.—Farther, it is evident, from many Paſſages in *Theocritus*, particularly from his 8th Eidyllium, that the Shepherds both ſung and played on their paſtoral Pipe at the ſame Time. In their Contention, they are repreſented as accompanying their Song with the Pipe; and to prepare us for this Union, we are told in the Opening of the Paſtoral, that they were "both ſkilled "in playing on the Pipe, both ſkilled in ſing-"ing."—In *Virgil's* Eclogues, this Union of the Shepherd's Pipe and Song is no leſs clearly alluded to.

(*e*) Pauſan. in Phocicis.

Sylveſtrem tenui *Muſam meditaris Avena* :—
Formoſam *reſonare* doces *Amaryllida* Sylvas (*f*).

In which Paſſage we have the *Subject* of his *Song*, and the *Inſtrument* with which he *accompanies* it.

—Again,

An mihi cantando victus non redderet ille,
Quem mea *Carminibus, meruiſſet Fiſtula*, Caprum (*g*) ?

Once more, in the ſame Eclogue, the Union is expreſsly declared,

Cantando tu illum? aut unquam tibi *Fiſtula* Cera
Juncta fuit? non tu in Triviis, indocte, ſolebas
Stridenti miſerum *Stipula* diſperdere *Carmen* ?

There is a Hint at it in the following Lines, which however I give you chiefly for the Sake of a Picture it contains, which perhaps you may know the next Time you look in your Glaſs ;

Aut hic ad veteres Fagos, quum *Daphnidis Arcum*
Fregiſti & Calamos ; quæ tu, *perverſe* Menalca,
Et cum vidiſti Puero donata, *dolebas* ;
Et ſi non aliquâ nocuiſſes, mortuus eſſes.

Again : and, if poſſible, in ſtill clearer Terms,

O Mihi tum quam molliter Oſſa quieſcant,
Veſtra meos olim ſi *Fiſtula dicat Amores* (*b*).

I could tranſcribe ſeveral other Paſſages, but ſhall conclude with the following ; in which the Shepherd invokes his *Pipe* (his *Tibia*, the very Inſtrument in Queſtion) to *accompany* his *Song*.

(*f*) Ecl. i. (*g*) Ecl. iii. (*b*) Ecl. x.

Incipe Mœnalios *mecum*, mea *Tibia*, *Verſus* (*i*).

As to the *Means* by which this Union was accompliſhed, whether the Pipe was inflated from *above* or from *below*, by *Wind* or by *Water*, I ſhall leave to *Your* Inveſtigation. Is is a Subject too ſublime for *Me* to attempt; but every Way worthy of your exalted Genius. On this, therefore, I ſhall commend you to your moſt profound Meditations, guided by *Julius Pollux*, *Bartheline*, and other learned Men who have written *De Tibiis Veterum*: In the mean Time, pleaſe to accept (if you will condeſcend ſo far) a little Information from that poor ignorant Fellow, *Iſaac Voſſius*; "Si ſolas "exceperis organicas Fiſtulas quæ in Templis "vulgo uſurpantur, vix ullas invenias alias, quæ "Tibiarum dignæ ſunt Vocabulo (*k*)."—"*Aſcaule* "ſeu *Utricularii Veterum*, nihil omnino diſcrepant "ab hodiernis Organariis (*l*)." According to this Author, you ſee, you are ignorant even of the Genealogy of a *Bag-pipe*: I am ſorry to be under a Neceſſity of joining my Evidence to his againſt you. For you muſt know, the true Scotch Bagpipe (ſtill uſed in the Highlands) is blown by the Mouth, and That blown by the Bellows is a Theft from the Continent, and probably (as the Paſſage of Voſſius implies) delivered down from antient Times.

(*i*) Ecl. vii. (*k*) De Poem. Cantu. p. 98. (*l*) Ib. p. 99.

17. Your

17. Your next Attack on Dr. B. is upon the Subject of the *hymnal* or *lyric* Species: And here you charge him with confounding two Things together, which were eſſentially different: You affirm, that "the *Hymn* was always written in "*heroic Meaſure*, and was the more ancient Form "of the two; that the *lyric Ode* was always "written in *varied Meaſures*, and was much later "in its Production, being no older than the Age "of Theſpis (*m*)." You are ſo confident of the Propriety and Truth of this Diſtinction, that you inſult Dr. B. on his Ignorance; and boaſt, that by this Argument alone you have cut and torn his Cobweb Hypotheſis (*n*).

Of all the Men of Criticiſm I ever read, You, my Friend, are the moſt unfortunate. Had you been as well acquainted with ancient Authors as you are with your Proſody, you would not have given Dr. B. ſuch an Oportunity of expoſing your Ignorance. I will prevent your having the Mortification of being ſeverely chaſtiſed; and will lay on the Rod as gently as I can, by referring you to a Paſſage in Dr. B's "Hiſtory of the Riſe and Pro-"greſs of Poetry," which I have now lying before me: It is a Quotation from *Proclus*; in which that Author tells us, that "in the *Pythian No-*"*mos*, or *Hymn* in Praiſe of *Apollo*, *Terpander* (who "lived after the Age of *Homer*) was the firſt who "uſed the *hexameter* or *heroic* Verſe; and that

(*m*) P. 42, 43, 44. (*n*) P. 44.

"after Him, *Phrynes* joined *This* to the *various* "or *lyric Meaſure*, which alone had been employ- "ed before (*o*)." Here, then, it appears, that both (what you call) the *hymnal* and the *lyric Meaſure* were actually *employed together*, and this, many Ages before Theſpis exiſted. It appears farther, to the total Annihilation of all your critical Pretenſions, that the *various* or *lyric Meaſure* ("ſolutum Carmen") was the more ancient of the two, in this *Pythian Hymn* or *Song*: ſo far from being the the Invention of the Age of *Theſpis*, it was from the earlieſt Times employed in the *Pythian Song*, even as far back as the Times of *Apollo*. Indeed, it had been very ſtrange, had it been otherwiſe. That *regular Hexameters* ſhould have been *invented* before *irregular Rythms* were *uſed*, could never have been ſuppoſed by any one whoſe Reſearches had gone beyond his *Proſody*: But *there* the *Hexameter* ſtanding *firſt* in *Rank*, it was natural enough for a mere *Scanner* of *Verſes* to imagine it was the *firſt* in the Order of *Nature*. But how conſiſtent you are with yourſelf in another Place, I leave Yourſelf to determine. You have told us before, that in the rudeſt Periods of Society, the Paſſions of Men naturally produce a *looſe* Kind of *Verſe* (*p*) (the *ſolutum Carmen*); and

(*o*) Terpandrum vero Nomon abſolviſſe apparet; *cum adhibuiſſet heroicum Carmen*:—Phrynes vero novam Rationem commentus eſt: Hexametrum enim cum ſoluto Carmine conjunxit. *Proclus apud Photium.*—See the Paſſage quoted at large below, p. 47, 48. (*p*) P. 15, &c.

now

now, towards your Concluſion, you tell us that the *looſe* Kind of *Verſe* (the *ſolutum Carmen*) had no Exiſtence till about the Time of *Theſpis*, and that the *regular Hexameter* exiſted long before it. You might as reaſonably affirm, that Savages built *Palaces*, before *Caves* and *Cabins* had Exiſtence.

19. You next proceed to deliver *Your* Sentiments concerning the Riſe and Progreſs of Tragedy: But as you confeſs that it is no more than "what every School Boys knows (*q*)," I ſhall ſave myſelf the Trouble of commenting on it; This being indeed the vulgar Track of Criticiſm, which Dr. B. has ſet himſelf to expoſe, through the Courſe of his Work. As therefore you offer no new Evidences, but only retail the old ones, "which every School Boy knows," I ſhall leave this Part of your Obſervations to ſhift for itſelf; with this general Remark, which Truth compels me to make, that the Inconſiſtency and Diſagreement of the ſeveral ancient Writers which you quote on this Subject is ſo glaring; that in Fact they overturn each other's Authority, and would induce any unprejudiced Man to go in Queſt of ſome more general and rational Foundation for the Riſe of Tragedy, than the mere accidental Adventure of Theſpis and his Route: And this, I perceive, is one of the main Purpoſes

(*q*) P. 45.

of Dr. B's Inquiry; with which, if you please, we will therefore go on.

"To this (you say) I have a few Objections to "urge.—1st, I would fain know, if this be the "natural Origin of Tragedy, how it came to pass "that in all Nations, except Greece, the more "pathetic Drama is without a Chorus at all (*r*)." Critic, be a little more cautious in your Assertions. In three other Instances, where Tragedy has arisen from Nature, among the *Chinese*, proper *Indians*, and *Peruvians*, Dr. B. has shewn, that in the first there is a manifest Remnant of a Choir, in the second a Choir actually exists, and in the third (that of *Peru*) we know not whether there was a Choir or not (*s*). So far is it from the Truth, what you assert, that "in all Nati-"ons, except Greece, the more pathetic Drama "is without a Chorus."

Again, you object, "If the Rise and Progress of "Tragedy be so extremely natural, since *every* "*Thing* that is *natural* is *universal*, how came "this Species of Poetry to arise, or be cultivat-"ed in Athens only, which that it was we have "Plato's Word (*t*)?"——My Remarks on this Observation are—1st, Every thing that is *natural* is not *universal*, because there are different Degrees of Civilization and Knowledge among Mankind, which are attended with Accidents or Improvements *peculiar* and *natural* to *each*,

(*s*) Differt. p. 166, &c. (*t*) P. 48.

but

but *not universal* or *natural* to *all*.—2. Dramatic Representation was not cultivated at Athens only: It has been cultivated in *China*, in *India*, and *Peru*: though "we have not *Plato's* Word for "it."—3. The Degree of Civilization, and the concomitant Powers of the Mind, may be so weak among many Nations, as never to produce the dramatic Form, which was the Case among some of the Tribes of ancient *Greece*, as likewise of ancient *Gaul*, *Britain*, and other Countries. —4. The Progress of Poetry, up to the dramatic Form, may be checked by a Variety of Accidents either *internal* or *external*. By Accidents *internal*, as among the *Egyptians*; where the first rude Forms of Poem and Melody were established by Law, which prevented all *Change*; that is, either *Improvement* or *Corruption*. And again, as among the *Hebrews*, where the Purity of Religion prevented their Poetry from assuming the dramatic Form.—By Accidents *external*; as where War, Conquest, a Subversion of Religion or Government destroyed that original System of Pagan Principles on which natural Tragedy is built: And if, by any of these, the original Form of Tragedy was once changed, it could not probably be renewed, by the mere Force of Nature.— I have been the more particular on this Article, because the Objection, though ignorantly made by You, gave Room for a farther Opening of the main Subject.

But 3dly, you object, that "unfortunately it "is declared as fully as any thing can or need "be, that the *ancient* Tragedy conſiſted of a "*Chorus alone*, and without an Actor (*u*)."— I ſuppoſe you mean it was ſo at *Athens*; but does it therefore follow that it wore the ſame Form every where elſe? Dr. B. has proved (in a Paſſage which muſt ſoon riſe up in Judgment againſt you) that even in the *earlieſt* Celebration of the *Pythian* Games at *Delphi*, there was a *narrative* (if not a *dramatic*) *Epiſode*, divided into *five Acts*: From this Paſſage it farther appears that long before the Time of *Theſpis*, or even of *Homer*, this Epiſode was performed by a *ſingle Perſon*, and not by the *Choir* (*w*). Now if this exiſted at *Delphi*, even *ſoon after* the *Age* of *Apollo*, what is it to the Purpoſe to ſay that it did not exiſt at *Athens*? Dr. B. is inveſtigating the Riſe of Tragedy from Nature, and finds its firſt rude Form exiſting *at Delphi*, in or about *the Time of Apollo*: and to diſprove This, *you* moſt philoſophically endeavour to make it out, that it did not appear *at Athens* till *many Ages after*. This is another of your new Modes of Confutation.

Your 4th Objection is as follows. "It will "likewiſe follow from the Doctor's Syſtem, that "the Choral Part would be of Courſe, only an "Appendage to the Epiſode; and the Chorus

(*u*) P. 48. (*w*) See Hiſt. of Poetry, p. 110, &c. The Paſſage is quoted below, p. 30, 31.

would

" would be but a ſuppoſed Spectator of the Ac-
" tion, or a ſubordinate Perſonage in it: But
" that the contrary does happen in ſtriking In-
" ſtances, is well known to thoſe, whoſe Ideas of
" Greek Tragedy are taken from Eſchylus, Eu-
" ripides, and Sophocles; not merely from Diſ-
" ſertations, Bibliotheca's, and Inſtitutiones Poe-
" ticæ (*x*)." —Again:—" The Chorus, in ſeveral
" ancient Tragedies, are themſelves principal Per-
" ſonages, and deeply intereſted:—in two, Eu-
" menides and Iketides, they are the leading Per-
" ſonages, &c. (*y*)."—In Reply to this, I ſhall give you the following Paragraph, from Dr. B's Hiſtory of Poetry.

" By thus tracing the tragic *Choir* to its true
" Foundation, the *ſavage Song-Feaſt*; we are
" now inabled to give a clear and eaſy Solution
" to a Difficulty which hath embarraſſed all the
" Critics. It hath been held a Circumſtance un-
" accountable or abſurd, that the *Choir*, in ſeve-
" ral of the ancient *Greek Tragedies*, ſhould be
" made *privy* to ſome of the moſt *atrocious De-*
" *ſigns*, and yet ſhould not *reveal* them, though
" its *Character* was confeſſedly *moral*. This in-
" deed, on the common Suppoſition, that the
" *Choir originally* made an eſſential Part of the
" *dramatic Perſons*, is a thorough Abſurdity. But
" in Reality it appears in the *ſavage Song-Feaſt*,

(*x*) P. 49. (*y*) P. 49.

" that

" that they who *recite* or *repreſent* the *Action*, are
" a *Body* quite diſtinct from the *Choir*; and that
" the *Choir*, in its *original* State, is indeed the
" *Audience* who ſurround the *Narrator* or *Actor*,
" and *anſwer* him at every *Pauſe*, with Shouts of
" *Triumph*, *Approbation*, or *Diſlike*. This being
" ſo, how could they (the *Choir* or *Audience*) pro-
" perly *reveal* any ſecret Deſigns, either good or
" bad?—To whom ſhould they *reveal* them? To
" each other?—This was needleſs, becauſe they
" knew them already.—Muſt they, then, reveal
" them to the *Actors* of the Drama? This could
" only have confounded the Repreſentation, and
" deſtroyed the Plot. It would have been pre-
" ciſely on a Level with the Practice of an honeſt
" Country Lad, who was preſent at the Repreſen-
" tation of OTHELLO: When he foreſaw, that
" IAGO's Treachery was likely to end tragically
" for poor DESDEMONA, he called aloud to
" OTHELLO, *Sir, the Raſcal lies; he ſtole the*
" *Handkerchief himſelf*.—This naturally leads to
" the Elucidation of another Circumſtance. In
" the Beginning of the Time of ESCHYLUS, the
" *Choir* conſiſted of no leſs than *fifty* Perſons:
" Afterwards the Number was leſſened to *fifteen*.
" How came it to paſs, that in the more barba-
" rous Periods the Number ſhould be ſo much
" greater? Manifeſtly (on the Principles here
" given) becauſe *that* rude Age bordered on the
" *ſavage* Times, when the *whole Audience* had

" *ſympa-*

" *ſympathized* with the *narrative Actor*, and be-
" came as *one general Choir*.

" This Solution naturally clears up another
" Circumſtance, which is unaccountable on the
" common Syſtem. If the *Choir* were *originally*
" a Part of the *dramatic Actors*, why were they
" placed in a *Baltony* or *Gallery*, *ſeparate* from
" the *Stage*? No good Reaſon can be aſſigned.
" But if we ſuppoſe them to have been *originally*
" the *Spectators* of the *Drama*, we ſee they were
" in their *natural* and *proper Situation*.

" But to this it may be objected, " that the
" *Choir* ſometimes maintains a *Dialogue* with the
" *Actor*, in the *Greek* Tragedies; and ought there-
" fore to be regarded as a *dramatic Perſon*." ——
" To this (which hath been obſerved above) it
" is reply'd, that though the *Choir* ſometimes
" *ſpeaks*, yet this is only by its *Leader*, and then
" only *occaſionally*, and from *Neceſſity*, to fill the
" *Place of another Actor*, when no more than one
" or two are upon the Stage. For this Reaſon
" ESCHYLUS uſes the Expedient oftener than
" his Succeſſors, becauſe his dramatic Perſons
" were *fewer*. But though the *Choir* ſometimes
" ſpeak by their *Leader*, yet they never take Part
" in the *Action*; as ſufficiently appears by their
" not revealing the Secrets of it.

" It may be urged again, that in the *Eume-*
" *nides* and *Iketides* of ESCHYLUS, the *Choir* is
" certainly to be conſidered as a *dramatic Perſon*,
" becauſe they are indeed the *chief Actors* in
" the

" the Drama. True; they are ſo: but though " this Objection looks formidable, yet on a deeper " Conſideration, the Bugbear will vaniſh.—Es CHY- " LUS was deſirous to repreſent an Action of *fifty* " *Furies*, and another of *fifty Danaids*, at a Time " when only *two dramatic Perſons* were allow- " ed by Cuſtom to come on the Stage together. " What Expedient could he uſe? Why, ſurely, " no other than That which we find he *hath* " uſed: To throw theſe *numerous Bodies* into " the Form of a Choir; and thus he gained " them Admittance on the Stage.—To ſpeak with " Preciſion, therefore, we ought to ſay, that the " Action of theſe two Tragedies paſſeth *without* " *a Choir*, that is, without any ſuppoſed *Specta-* " *tors* who *take no Part in it* (x)."

I hope that in your *next Edition*, you will prove this ſtrange Paragraph to be a Heap of Nonſenſe and Abſurdity; or perſwade the Reader by all Means (if you can) that Dr. B. picked it out of ſome Diſſertation, Bibliotheca, or Inſtitutio Poetica.

I muſt now give you a gentle Rebuke, for raſhly charging Dr. B. either with *Ignorance* or *Hypocriſy*, for ſaying that " we are aſſured, on " the Authority of other Writers, that a Report " prevailed in Greece, that certain Poets had *in* " *ancient Times* contended at the Tomb of *The-* " *ſeus*."—This, you affirm, happened at a late Pe-

(x) Hiſt. of Poetry, p. 126, &c.

riod

riod (which late Period, by the Way, Dr. B. had mentioned in his Diſſertation (*a*), when *Sophocles* won the Prize from *Eſchylus*; and then you leave it to Dr. B's Choice, whether he will ſubmit to the Charge of *Ignorance* or *Diſſimulation*. Now I perceive, that in the Hiſtory of Poetry, he has cleared himſelf of *both* (*b*); and left the Public to fix upon *You* what *Name* they pleaſe.

What that Name is, you may gueſs from the next Remark I am now compelled to make. For (as a Reader of ſome Curioſity obſerved to me) "after the Critic had charged Dr. B. in his Text, "with *Diſhoneſty* or *Ignorance*; in a *ſly Corner* "of a *Note*, which he ſuppoſed many Readers "would paſs over, he confeſſes that *his Charge* "is *groundleſs*: and ſays, *a Friend then with me, told me he feared I was miſtaken*. This Charge, "then (continued the Gentleman) though at firſt "it *might poſſibly* have been *written* by *Miſtake*, "yet was *certainly perſiſted in* and *printed* in *Hypocriſy* and *Malice*; becauſe both the Charge

(*a*) P. 125. (*b*) This (ſays Dr. B.) is aſſerted by Scaliger, in the cleareſt Terms; and is alledged by him as a "Proof of the Exiſtence of Tragedy, before the Age of Thespis. Tragediam vero eſſe Rem antiquam conſtat ex Hiſtoria: ad Thespidis namque Sepulchrum certaſſe Tragicos legimus:" (De Poet. l. 1. c. 5.) On what Authority he ſays "this, I know not. If any ancient Author hath aſſerted it, "this Conteſt muſt have been held at the Place where the Remains of Thespis had been interred before they were "brought to Athens by Cimon; for that Event happened "in the Time of Sophocles."

"againſt

" against Dr. B. and the *Confession* of its *Falsehood* " are printed on *the same Page*; and therefore " nothing is more certain, than that he might " have struck out this *Slander*, if he pleased."—

You proceed: " But now follows a Passage, " which I do look upon to be the Master-piece of " Dr. B's whole Work: where I know not which " most to admire, the Learning, Exactness, Fi- " delity, or Judgment (*c*)."—You then proceed to translate at large a Passage from *Strabo*, which Dr. B. hath refered to, and in Part transcribed. This Passage relates to the *Pythian Nomos* or *Song*; and Dr. B. having alledged it, to prove that the rude Form of Tragedy existed many Ages before Thespis, you affirm on the contrary that Dr. B's Argument is a Heap of Ignorance, Blunder, and Misrepresentation: You endeavour to perswade the Reader, 1st That this *Pythian Nomos*, *Hymn*, or *Song*, did not exist till *after* the *Crissæan* War, which was about the Time of *Thespis*. 2dly, That Dr. B. asserts or supposes this *Crissæan* War to have been *before* the Time of *Homer*. 3dly, That the musical Contest alluded to by *Strabo* was merely *instrumental*. 4thly, That the Nature of this musical Contest was not well understood, and was only explained in a *particular Manner*, by one who lived three hundred Years after (*d*). On this Subject, I presume the following Paragraph may give you entire Satisfaction.

(*c*) P. 53. (*d*) P. 51, 52, &c.

" But

"But a ſtill ſtronger Evidence preſents it-
"ſelf: For even the very *Subſtance* and *Form*
"of one of theſe rude Outlines of *ſavage Tra-*
"*gedy* remains in ſeveral reſpectable Authors
"of Antiquity: I mean, in their Accounts of
"the Celebration of the *Pythian Games*. Theſe
"were firſt celebrated in the times of APOLLO
"himſelf; and contained a mimetic Narration,
"by *poetic Song*, *Melody*, and *Dance*, of his
"Victory over the *Python*. This Repreſenta-
"tion was called the *Pythian Nomos*; and
"underwent the following Changes or Improve-
"ments through the ſeveral ſucceſſive Periods of
"Antiquity." "The Poem called *Nomos* had
"APOLLO for its Subject; and took its Name
"from *Him*: For APOLLO was named *Nomimos*,
"becauſe in ancient Times, when the whole
"*Choir* uſed to ſing the *Nomos* to the *Pipe*
"or *Lyre*, CHRYSOTHEMIS the *Cretan* was the
"firſt who, clad in a ſplendid Robe, and playing
"on the Harp, ſung the Nomos *alone*, in *Imi-*
"*tation* of APOLLO's Victory; and being much
"applauded, *this Form* of the Conteſt *remained*
"*to After-Ages* (*e*)." What this *Form* was,

"(*e*) Certamen apud Delphos antiquitus fuit Citharœdo-
"rum, Pæanem in Laudem Dei canentium. *Strabo*, l. ix.
"Nomos quidem in Apollinem *conſcriptus*; a quo appella-
"tionem ſumpſit. Apollo enim *nomimos* appellatus eſt, quia
"*Veteribus Choros conſtituentibus*, & ad Tibiam vel Lyram
"*Nomon canentibus*, Chryſothemis Cretenſis primus ſola

"we

" we learn from the following Accounts. The " Poem was divided into *five Parts* or *Acts*. " The first contained the *Preparation* for the " Fight; the second, the Challenge; the third " exhibited the Fight itself; the fourth, the " *Victory* of APOLLO; the fifth contained the " *Triumph* of the God, who *danced* after his " Victory (*f*)." — " It appears that TERPANDER " improved the *Nomos*, by adding the *heroic* " *Measure*: After Him, ARION inlarged it " greatly; being both a *Poet* and a *Performer* " on the *Harp*. PHRYNES introduced a *new* " *Circumstance*; for he joined the *Hexameter* " with the *various Measure* (*g*)." — In a later

" usus insigni, & accepta Cithara, *Apollinem imitatus* (the " Original is stronger; ως μιμησιν του Απολλωνος) *solus cecinit* " *Nomon*: qui cum valde probatus esset, permansit hic Mo- " dus Certaminis. *Proclus apud Photium. Bibl. Ed. Hoesch.* " p. 982.

" (*f*) Pythici vero nomi, qui Tibia canitur, partes quin- " que sunt; Rudimentum, Provocatio, Iambicum, Spondeum, " Ovatio. Representatio autem est Modus quidem Pugnæ " Apollinis contra Draconem. — Et in ipso Experimento Lo- " cum circumspicit, num Pugnæ conveniens sit: —— In Provo- " catione vero, provocat Draconem: —— Sed in Iambico pug- " nat: —— Spondeum vero Dei Victoriam representat: et in " Ovatione, Deus ad victorialia Carmina saltat. —— *Jul. Pol-* " *lux. Onom.* l. iv. c. 10. "

" (*g*) Terpandrum vero Nomon absolvisse apparet, cum " adhibuisset heroicum Carmen. Post, Arion Methymnæus " non parum auxit, Poeta ipse & Citharædus. Phrynes vero " Mitylenæus novam Rationem commentus est: Hexame- " trum enim cum soluto Carmine conjunxit. *Proclus apud* " *Photium*: ib.

" Period,

" Period, this poetic and musical Representation " was " formally established at DELPHI, after " the *Crissæan* War (*b*)." Afterwards the Am- " phictyons added a Contest of *Music merely* " *instrumental* (*i*); but preserved what had " been practised in former Times: " There " was the *Song* to the *Harp*, as *formerly*; there " was the *Song* to the *Tibia* or *Pipe*; and " there was the Pipe itself *without Song* (*k*)." " This Addition of Music *merely instrumental* " was likewise *imitative*; being designed as a " *mimetic Description*, by *mere Melody*, of the " Battle between APOLLO and the *Python*. It " consisted likewise of five Parts, corresponding " with those of the ancient Song (*l*). — " TI- " MOSTHENES, in the Time of the second *Pto-* " *lomy*, writ a Poem descriptive and explanatory " of this musical Contention: According to this " Author, the Subject was the Victory of APOLLO " over the Serpent. The first Part was the " Prelude to the Battle; the second was the

" (*b*) Institutum a Delphis *post Crissæum Bellum*.

" (*i*) Adjecerunt autem Citharœdis Tibicines, et qui Ci- " thara luderent *sine cantu*, modularenturque Carmen, quod " Nomos sive Modus Pythius dicebatur." — *Strabo*, l. ix.

" (*k*) Certamina instituerunt Amphictyones; Cantus ad " Citharam, ut pridem: Cantus item ad Tibiam, ipsarum " etiam per se Tibiarum." — *Pausanias, in Phocicis*.

" (*l*) Quinque sunt ejus Partes; anacrusis, impetus, ka- " taleusmus, Iambi & Dactyli, syringes seu Fistulæ fibilæ." *Strabo*. ib.

" Beginning of the Engagement; the third was " the Battle itſelf; the fourth was the Pæan " or Triumph on the Victory; the fifth was " an Imitation of the Agonies and Hiſſing of the " dying Serpent (*m*)."

" Now, though theſe ancient Authors differ " from each other in two or three trifling Cir- " cumſtances; yet, as to every thing *eſſential*, " they *perfectly agree*. And from their concur- " rent Evidence, we have clear Proof of the fol- " lowing Facts. 1. That the immediate Followers " of APOLLO began theſe *poetic* and *muſical* Con- " teſts. 2. That till CHRYSOTHEMIS appeared (in, " or near the Time of APOLLO) there ſubſiſted " only a *Choir*. 3. That *He* firſt ſung the *Epiſode*, " ſingle and alone. 4. That his Song was a *mime-* " *tic Narration*, or *Imitation* of APOLLO's Victory. " 5. That the *Form* which He gave to This, " *continued* through ſucceeding Times. 6. That

" (*m*) Carmen compoſuit Timoſthenes ſecundi Ptolemæi " Claſſi Præfectus.——Vult autem Apollinis adverſus Draco- " nem Certamen celebrari eo Carmine: & anacruſin ſignifi- " care Præludium; ampeiran Certaminis Initium; katake- " leuſmon, ipſam Pugnam; Iambum & Dactylum Pæanem, " qui Victoriæ accinitur, talibus Modis ſive Rythmis, quo- " rum Hymnus quidem proprius eſt; Iambus autem (*deſunt* " *quædam*) & iambizare; Fiſtulas autem Mortem imitatas " Serpentis, Vitam cum Sibilis quibuſdam finientis. *Strabo.* " ib. —— Theſe Paſſages are given in the Latin Tranſlations " (which, though not always elegant, are ſufficiently correct) " that a greater Number of Readers may be inabled to judge of " the Evidence.

" this

" this Poem was divided into *five Parts* or *Acts*,
" containing a *progressive Description* and *Imita-*
" *tion* of the Battle and Victory. And lastly,
" that *Songs* of *Triumph*, *Exultation*, *Sarcasm*, and
" *Contempt*, together with a *correspondent Dance*,
" accompanied the *narrative Episode* (*n*).

" Thus, in this most ancient *Pythian Song*, as
" delivered down from the Times of APOLLO
" himself, and performed and augmented through
" the succeeding Periods of ancient GREECE, we
" have the very *Substance* and *Form* of a first rude
" Essay towards Tragedy, divided into *five Acts*,
" and compounded of *poetic Narration*, *imitative*
" *Music*, *Dance*, and *Choral Song*. — And it is
" worthy of singular Observation, that through
" this whole representative Scene, of APOLLO
" *singing*, *dancing*, and *praising his own Exploits*;
" the *ancient Greek Historians* transport us, as it
" were, into the Wilds of *modern America*; and
" present to us the *genuine Picture* of a *savage*
" *Chieftain* (*o*).

" (*n*) SCALIGER is of Opinion, that the *Dance* was *mimetic*
" of the *whole Narration* or *Action*, and divided into the same
" Number of *Acts*. At vero seorsum Saltatio *haud illi absi-*
" *milis* edebatur, in *totidem Actus* æquè distributa." Poet. l. i.
" c. 23. If indeed this was added, it amounts to a strict *drama-*
" *tic Representation*. For as the same learned Critic says else-
" where, " Sane Ludi sunt tacitæ Fabulæ; Fabulæ vero Ludi
" loquentes." Ib. c. xxii. But as this Circumstance is not so
" clearly delivered as the rest, I lay no Stress on it."

(*o*) " See the Description of the savage Song Feast, from
" LAFITAU. Sect. ii."

"It appears, therefore, that Tragedy had a "much earlier and deeper Foundation in ancient "GREECE, than the accidental Adventure of "THESPIS and his Route: That it aroſe from "*Nature*, and an unforced *Union* and *Progreſſion* "of *Melody*, *Dance*, and poetic *Song* (*p*)."

You ſee here, that your whole critical Fabric is annihilated at a Blow. For 1ſt, it appears on the cleareſt Evidence, that this Pythian Song was performed *in ancient Times*; even as *ancient* as thoſe of *Apollo* himſelf. 2dly, It appears, that when you charge Dr. B. with Ignorance, in ſuppoſing the *Criſſæan* War to have been before the Time of *Homer*; your Objection is unhappily founded on your own Ignorance, on your not underſtanding *Strabo* nor Dr. B. who both ſpeak of two different Periods, which you have profoundly jumbled into one. 3dly, It appears, that this muſical Conteſt was not merely inſtrumental, but contained a *mimetic Song*, performed by a *ſingle Perſon*, in *Imitation* of *Apollo's* Victory: and 4thly, we are at no Loſs for the *eſſential* Parts of it; but know certainly that it contained a progreſſive Deſcription of *Apollo's Battle* and *Victory* over the *Python*.

And now, let me cordially adviſe you for the future to be leſs inſolent in a State of imagined Security and Conqueſt; leſt your own Expreſ-

(*p*) Hiſtory of Poetry, p. 109, &c.

ſions

ſions ſhould be retorted upon you:—Thus,—"a few ſuch Miſtakes as Mr. ——— here preſents you in a Bunch, would ſerve a Man "of ordinary Genius to ſpread through a whole "Book."—"Is it not a fine Thing for a Man to "ſet up for an Inſtructor of Mankind, who "is ignorant of what his commoneſt Readers "know (q)?"——And other modeſt Expreſſions, ſcattered through your Work, of the ſame Nature.

20. The ſame *Spirit* ſtill impels you to proceed: though I look upon you *now*, as little more than the *Ghoſt* of a *departed Critic*.—Dr. B. having endeavoured to prove, by a Variety of Arguments, that *Eſchylus* was an *original* Writer, and not a mere *Imitator* of *Homer*, you ſay, you can oppoſe "the Teſtimony of *Eſchylus* himſelf; of "whom it was a common and well-known Saying, "as *Athenæus* tells us, that his Pieces were ſmall "Scraps or Morſels of the magnificent Entertain-"ment of *Homer* (r)."—I could not but ſmile at your Simile of the *Faggot-Binder*; and thought you had got a ſmall Advantage over Dr. B. till I looked into the "Hiſtory of Poetry, where I found the following Note. "It is ſaid, indeed, of Es-"CHYLUS, that he called his Tragedies no more "than "Fragments of the magnificent Entertain-"ment given by HOMER." Now this Expreſſion "being only *metaphorical*, we ought to interpret

(q) P. 53. (r) P. 55.

" it in that Senſe only, to which a Compariſon of " their Writings leads us. And, as it appears that " there is no Reſemblance between them, either " in the *particular Subjects*, or in the *Manner* of " treating them; the only rational Interpretation " that can be given, ſeems to be this; " that the " Subjects of his Tragedies were only ſmall *Mor-* " *ſels* or *Fragments* of the *Grecian Story*; whereas " HOMER had given a *general Syſtem* of their " fabulous Hiſtory, both in a more *extenſive* and " a more *connected* Manner."

22. You accuſe Dr. B. of treating the Author of *Elfrida* and *Caractacus* with *Indignity* (s).— Now, what has that Author to do in the preſent Debate? Are *You* in any Reſpect concerned for the *Reception* or *Credit* of *his* Works? Or after all, is there not *ſome other* Author on whoſe Account you are ſo touched to the Quick, though you are too prudent to mention or even to hint at him?

But if Dr. B. has treated the Author of *Elfrida* with Indignity, how do *you* know that *that* Author had not firſt deſerved it, by treating *himſelf* with *Indignity?*—I could ſay more; for I have heard more: but it is neither generous, nor worth while, to diſturb the Aſhes of the *Dead*.

23. You go on: " The Union of Muſic with " Tragedy, he ſays, was never accounted for; to " which I add, nor is it yet: But of that you will

(s) P. 55.

" hear

" hear another Time (*t*)."----Come on then with your Proofs; for of your Affirmations we have had enough.

24. " Concerning his Comment on *Ariſtotle's* " Definition of Tragedy (you add) I have more " to ſay than You or I have, at preſent Time " for (*u*)." My learned Friend, find a little Time if you can: I am ſatisfyed, that *Your* Comment will be a great Curioſity.

25. This Article is of Conſequence to the main Queſtion: and therefore I muſt be particular in my Remarks.——You ſay, " On his Ac- " count of the Maſque and Buſkin, which he ſays " aroſe from the Cuſtom of ſelecting the talleſt " and ſtrongeſt Men for their Chiefs; I have to " obſerve, that the Actions of their Tragedies are " almoſt univerſally taken from a Period in which " their Kingdoms were hereditary; and in which " Men ſucceeded not by Election, for Bulk, or " any thing elſe, but by Birth and Deſcent (*w*)." ---Here, you not only *affirm*, but you *reaſon*: I wiſh I could ſay, like a *Man*, and not like a *Child*.---What is it to the Purpoſe whence the Subjects of the more *modern* Tragedies of *Eſchylus*, *Sophocles*, and *Euripides* were taken? To ſatisfy Dr. B. in this Point, you muſt tell him what were the Subjects of all thoſe *fifteen Tragedians*, who were prior to the Age of *Theſpis*. Nay, I queſtion whether he will be content with this

(*t*) P. 59. (*u*) Ib. (*w*) P 56.

(for we have found him very exorbitant in his Claims) but will inſiſt upon your telling him, what were the Subjects of all the oldeſt irregular ſavage Bards, who exiſted as early, or perhaps even more early, than *Apollo* himſelf. This will carry us, you ſee, up to the Period of ſavage Life, in which we muſt allow (I am afraid) that "the talleſt and ſtrongeſt Men are commonly ſe-"lected as Chiefs."---But then you will ſay, "that "the Maſque was the Invention of a later Age: "even a later than *Theſpis* himſelf."---In *Attica*, *poſſibly* it might be ſo. But though *Eſchylus* is ſaid by ſome, to have been the Inventor of the *Maſque*, yet *Ariſtotle* fairly confeſſes that its *Origin* is abſolutely *unknown*; and *Clemens Alexandrinus* affirms that it was in Uſe, even in the *Times* of *Orpheus*. Theſe Circumſtances are not a little favourable to Dr. B's Syſtem; and ſeem to imply, that dramatic Repreſentation had exiſted in *Greece*, though not perhaps at *Athens*, even as long ago as the Age of *Orpheus*. And it is beyond all Doubt, that a very little before the Age of *Orpheus*, the Time was, when "the Savages "elected the talleſt and ſtrongeſt Men for "Chiefs."

26, &c.---You now declare, you are tired with the Taſk of "combating Chimeras (*x*)." And truly, ſo am I.---We will therefore haſten to a

(*x*) P. 56.

Concluſion

Concluſion as faſt as poſſible. Some few ſcattered Obſervations only now remain.

You charge Dr. B. with an Error in "inſiſting that the laſt Inſtitution of the Pythian "Games was no more than a Separation of the "Gymnaſtic Exerciſes from the Muſical; whereas "the Words of Strabo, whom he quotes, are "as clear as poſſible, that only the Muſical ſubſiſted before, and that the Gymnaſtic and "Equeſtrian were then added to them (*y*)." For Truth's and Decency's Sake, do not give Dr. B. ſo many repeated Occaſions of calling your Sincerity in Queſtion. Who would not believe, from the Tenor of this Paſſage, but that Dr. B. in his Quotation from *Strabo*, had ſome how or other diſguiſed this Circumſtance, of the Addition of the gymnaſtic and equeſtrian Exerciſes? Yet, on looking into the Paſſage in Dr. B's Diſſertation, I find it quoted in the *very ſame Words*. Indeed, the Doctor queſtions the ſtrict *Propriety* of *Strabo's* ſaying "that the *gymnaſtic* Exerciſes were *added*;" becauſe he conceives they were there *before*, making a Part of the *ancient Muſical* Exerciſes, under the Denomination of the *Dance* (*z*)." This he has attempted to prove by ſome very plauſible Arguments, I muſt confeſs; not one of which *you* have *diſproved*. However, what you cannot *diſprove*, you can *miſrepreſent*; which, with ſome Readers, may do as well.

(*y*) P. 57. (*z*) Diſſ. p. 121.

Again,

Again, you charge him with "interpreting "as an Account of the Effect of Muſic on "Manners, what Plato means only as an Illuſ- "tration of the ill Effects of a licentious demo- "cratic Spirit, &c. (*a*)." On the contrary, Dr. B. has made it appear, by Paſſages quoted from *Plato* himſelf, that *Plato's* Argument included *both* theſe Cauſes (*b*).

Another Cenſure is on "his ſuppoſing that "the Writings of *Archilochus* were baniſhed "from *Sparta* on Account of their *ſarcaſtic* "*Turn*, which was indeed on Account of their "*Obſcenity* (*c*)." As the Paſſage in Dr. B. is ſhort, I will give it entire; that every one may judge for himſelf. "The Spartans ordered the "Writings of *Archilochus* to be baniſhed from "their City, becauſe they thought the Peruſal "of them was *dangerous* to the *Purity* of *Man-* "*ners* (*d*)." In a correſpondent Article, he explains himſelf ſtill more particularly: "becauſe "nothing could be more dangerous to a Common- "wealth eſtabliſhed on *Severity* of *Manners*, than "the *unbounded Licentiouſneſs* of *Sentiment* and "*Speech*, which this (the *old*) Comedy muſt *tend* "to *produce* (*e*)."—Seriouſly I am at a Loſs, how to expreſs myſelf properly on this Occaſion; and therefore ſhall briefly ſet down this, as another Inſtance of *your Modeſty*.

(*a*) P. 57. (*b*) Diſſ. Sect. vi. Art. 31, 32, 33, 34.
(*c*) P. 57. (*d*) Diſſ. Sect. vii. Art. 5. (*e*) Ib.

I ſhall

I ſhall now conclude all, with a moſt ſhining Proof of your being eminently poſſeſſed of this great Virtue. After very notably ſquabbling with Dr. B. about a dubious Paſſage in Xenophon, and quarrelling him for not rendering it exactly as You would have him; you charge him with falſely tranſlating the Word Βελτιονες the better to ſerve his Purpoſe: You affirm, that this Word does not imply "*good* and *virtuous* "Men," but "only the *rich* or *powerful*, the "*better Sort* as we ſay (*f*)."—Now, my moſt ingenuous Friend, turn back to the 34th and 35th Pages of your own Work, and you will ſee a Gorgon's Head, which (if you are not totally melted into Modeſty) will turn you into Stone. Here we find this very Word tranſlated by your good Self, in that very Senſe in which Dr. B. had tranſlated it. "The Reaſon (ſay "You) why Poets are to be honoured is, οτι "Βελτιους τε ποιεμεν τας ανθρωπας—for their Admoni-"tions, and *bettering* their Fellow-Citizens."—Reader, "you may ſtare:" but the Aſſertion lies open to broad Day Light in his 34th and 35th Pages.—"*Wits* have *ſhort* Memories (ſays "*Pope*) and *Dunces none*:" But *one Claſs* of Men there is, who, all the World agree, either *have*, or *ought to have* Good Memories.

Two or three other Paragraphs there are, on which I might very reaſonably beſtow a far-

(*f*) P. 57.

ther

ther Panegyric: But this laſt contains ſo delicate a Picture of your *amiable Mind*, and of the *generous Motives* that ſet you to work, to criticize Dr. B, that I am unwilling to draw off the Reader from the Contemplation of ſo *ſweet* a Pourtrait.

Thus, through the Courſe of my Remarks, you ſee I have been very *free*, but very *friendly*. I cannot help congratulating you on your good Fortune, in falling into the Hands of one who has made great Allowances for your Imperfections; and even paſſes over many inferior Blots, which a cenſorious Critic would have hit (*b*). The more ſo, becauſe you openly profeſs to treat Dr. B's *Errors* with *Severity* (*i*); whereas mere *Errors* have ever been ſuppoſed to merit *Indulgence*. Add to this, that your Bitterneſs to a Man who has put his *Name* to his Work, while You *conceal Yours*, has (in the Opinion of ſome People) the Air of diſhoneſt Cowardice, and what they will needs call *ſtabbing in the Dark*.

(*b*) Of this Kind is a ſlight Miſtake (p. 5.) in your ſaying the "Oracle of *Delphos*, inſtead of the "Oracle of *Delphi*." You may knock down your Adverſary with your critical Dungfork, if you pleaſe: but who gave you Leave, without Provocation to break poor *Priſcian's* Head? What would *You* ſay of Dr. B's Knowledge in Grammar, ſhould he affirm that "*Ariſtotelem* was not ſo profound a Reaſoner, nor *Longinum* "ſo ſublime a Critic as *You?*"---Yet this he might have ſaid with the ſame Propriety:---I mean, ſo far as Grammar is concerned. (*i*) P. 55.

You

You conclude with a ſolemn Charge againſt Dr. B. of his being "flagrantly guilty of miſ-"quoting Authors." I wiſh you had better maintained this heavy Charge: I am bold to ſay, that the Inſtances you have produced have turned out to the Confirmation of *his* Syſtem, and little to *your* Honour. Give me leave to put you in Mind of a Paſſage in a certain Book, which relates to a Man's pulling a *Mote* out of his *Brother's* Eye, while he ſees not the *Beam* that is in his *own*.

I will now conclude with a Hint of Advice to you; in which I am ſure I ſhall *deſerve* your Thanks, whether I *obtain* them or *not*. I mean only to exhort you for the future to ſtick to that Species of Criticiſm for which you are apparently qualified. In every Inſtance where you attack the larger Parts of Dr. B's Syſtem, my Regard to Truth obliges me to ſay, that you fail moſt miſerably. But when you get hold of him upon a *minute* Article, you are ſure to pinch him to the Bone. Thus on the *wide* Subject of the old *Greek Religion*, the *Origin* of *poetic Numbers*, the Genius of *ſavage Manners*, the *Riſe* and *Progreſſions* of *Poetry* conſequent on theſe, with ſeveral other large and extenſive Articles of Inquiry, you are totally off your Ground: But to make Amends for this ſmall Defect, you are amply revenged by detecting him in the important Blunder

of

of calling *Herophile* by the Name of *Phenomoë*, ſtiling Pindar's Chair a Chair of *Gold*, when it was only of *Iron*: And in the painful and laborious Article of *Proſody* or *ſcanning Verſes*, *Iſaac Voſſius* himſelf is forced to yield to you.

Now, as you obſerve in the Beginning of your Work, "*Multi multa poſſunt, ſed nemo omnia.*"— Nobody can have at once the *microſcopic* and the *teleſcopic* Eye. Therefore, improve the Talent which Nature has given you: If you cannot *ſee* Καθ' ολον, cultivate that Kind of Viſion which is Καθ' εκαστον: that is, if you cannot comprehend *large* and *diſtant* Objects, apply yourſelf diligently to the *near-at-hand* or *purblind* Criticiſm.

With this Advice, I ſhall take my Leave of you; eſteeming it a ſufficient Waſte of Time and Labour, thus for once to have *unmaſqued* the *empty Parade* of a trifling and diſingenuous Caviler.

Perſonam Tragicam forte Vulpes viderat:
O *quanta Species*, inquit, *cerebrum non habet!*

THE END.

Fig. 1. *The Scale of* V.^ths

&c. $B^{\flat\flat}$ $E^{\flat}$, $C^{\flat}$ $G^{\flat}$, $D^{\flat}$ $A^{\flat}$ | $E^{\flat}$ $B^{\flat}$, F C, G D; A E, B $F^{\sharp}$, $C^{\sharp}$ $G^{\sharp}$ | $D^{\sharp}$ $A^{\sharp}$, $E^{\sharp}$ $B^{\sharp}$, $F^{\sharp\sharp}$ $C^{\sharp\sharp}$ &c.

Fig. 2. *The Foreboard.*

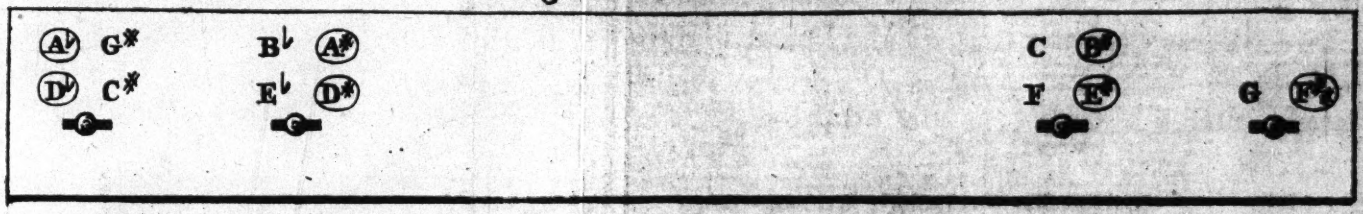

Fig. 3. *A complete Foreboard.*

Fig. 4. *A general pattern for the Sliders*

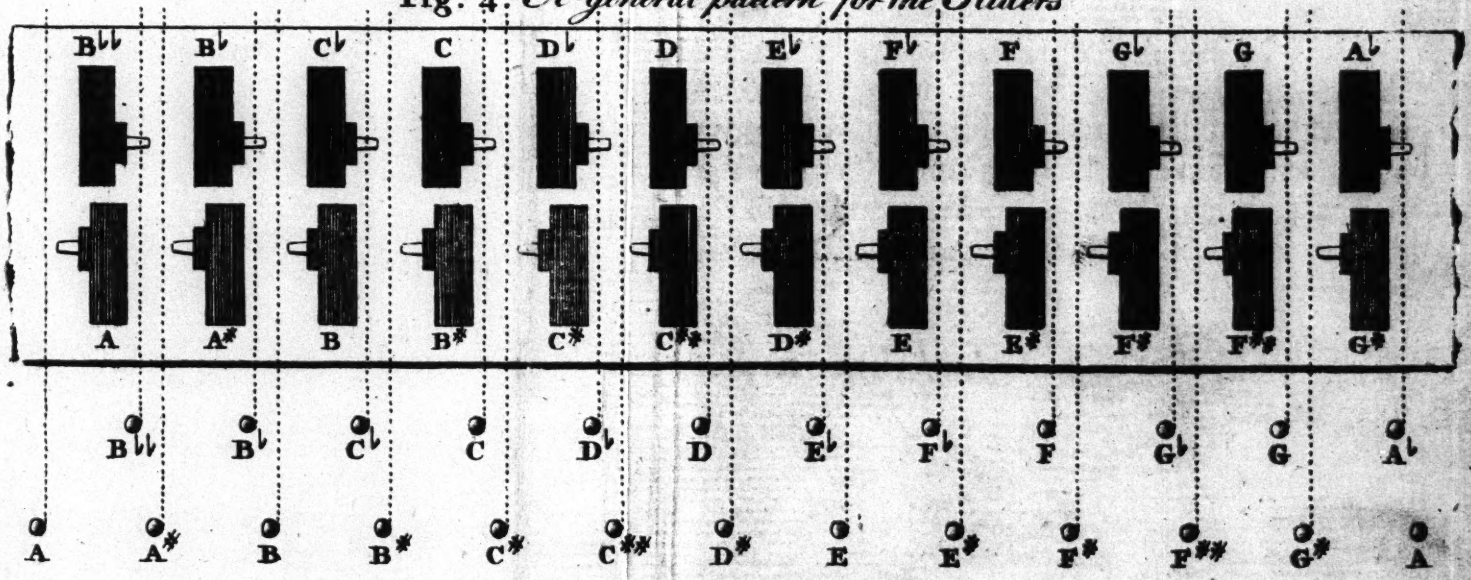

Fig. 5. *The Scale for tuning.*